This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

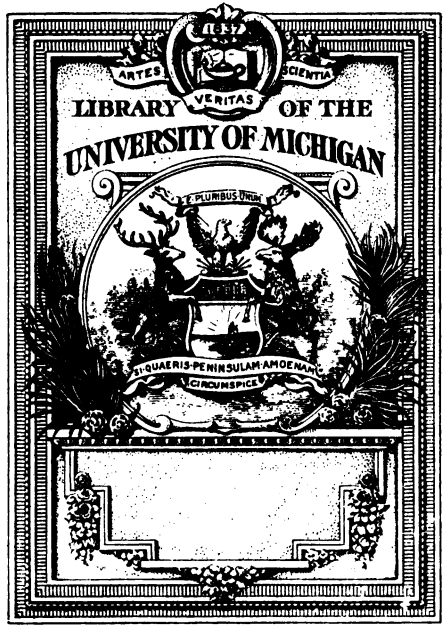
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`


ARTES
SCIENTIA
VERITAS
LIBRARY OF THE
UNIVERSITY OF MICHIGAN
E PLURIBUS UNUM
SI QUAERIS PENINSULAM AMOENAM
CIRCUMSPICE

T
485
.C1
A3

OFFICIAL VIEWS OF
PAN-AMERICAN EXPOSITION, 1901.

·C·D·ARNOLD·

BVFFALO·N·Y·

·1901·

Copyright, 1901, by
C. D. ARNOLD.

Rec'd 8-16-39 7117?

THE ELECTRIC TOWER.—The Electric Tower is the crowning feature of the Exposition. It typifies the power of the elements, and especially the mysterious force of electricity, hence is surmounted by the winged figure of the Goddess of Light by Herbert Adams. From the ground to the tip of the torch held by this figure is 411 feet. John Galen Howard is the architect.

ESPLANADE, BAND STAND, AND TRIUMPHAL BRIDGE.—The Esplanade at the Pan-American is capable of accommodating 250,000 people. It is the popular place of assemblage. Band concerts and military drills are given here.

THE TRIUMPHAL BRIDGE.—This bridge is the most monumental and artistic entrance to the main court of an exposition ever constructed. It was designed by John M. Carrere, Chairman of the Board of Architects. The pylons, 116 feet in height, are surmounted by figures of youths upon horses, the work of Karl Bitter, Director of Sculpture. They represent "Peace" and "Power." Other statuary groups abound upon the bridge, which, as a whole, expresses welcome to the nations.

ELECTRIC TOWER AT NIGHT.—The illumination of the Electric Tower, the most marvelous achievement of the age of its kind, is effected by the use of about 40,000 incandescent electric lamps, so arranged both without and within the Tower that a great variety of effects can be secured. At a height of 360 feet a powerful searchlight is located. The whole illumination is reflected in the grand basin in front of the Tower.

BASE OF ELECTRIC TOWER.—The view shows to advantage the sculpture groups by George Grey Barnard, "The Great Waters in the Days of the Indian" and "The Great Waters in the Days of the White Man." In the center is a niche from which 11,000 gallons of water per minute emerge, forming a grand cataract and cascade. This cataract is illuminated at night by colored lights.

Copyright, 1901, by C. D. Arnold.

TEMPLE OF MUSIC ILLUMINATED.—The architectural features of the Temple of Music, and especially its ornate dome, make it a wondrously beautiful spectacle when outlined with rows upon rows of scintillating incandescent electric lamps.

LOOKING EAST ON THE MALL. — The view gives a good idea of the Sunken Garden between the Machinery and Electricity buildings, and of the towers of Machinery, to the right, and Electricity, to the left, which, in their different ways, are notable examples of the Spanish Renaissance style.

LOOKING WEST ON THE MALL.—On the right is the Electricity Building, on the left Machinery. Between them is a beautiful Sunken Garden adorned with statuary, rows of poplar trees, shrubs and flowering plants. In the distance is Alt Nürnberg on the Midway.

Copyright, 1901, by C. D. Arnold.

MINES BUILDING FROM MIRROR LAKE.—The Mines Building is 150 feet square, and opposite it, across the Esplanade, is the **Graphic Arts Building**, corresponding to it in size and architectural style. These two buildings are connected by conservatories with the Horticulture Building. R. S. Peabody is the architect of the three buildings of the group.

Copyright, 1901, by C. D. Arnold.

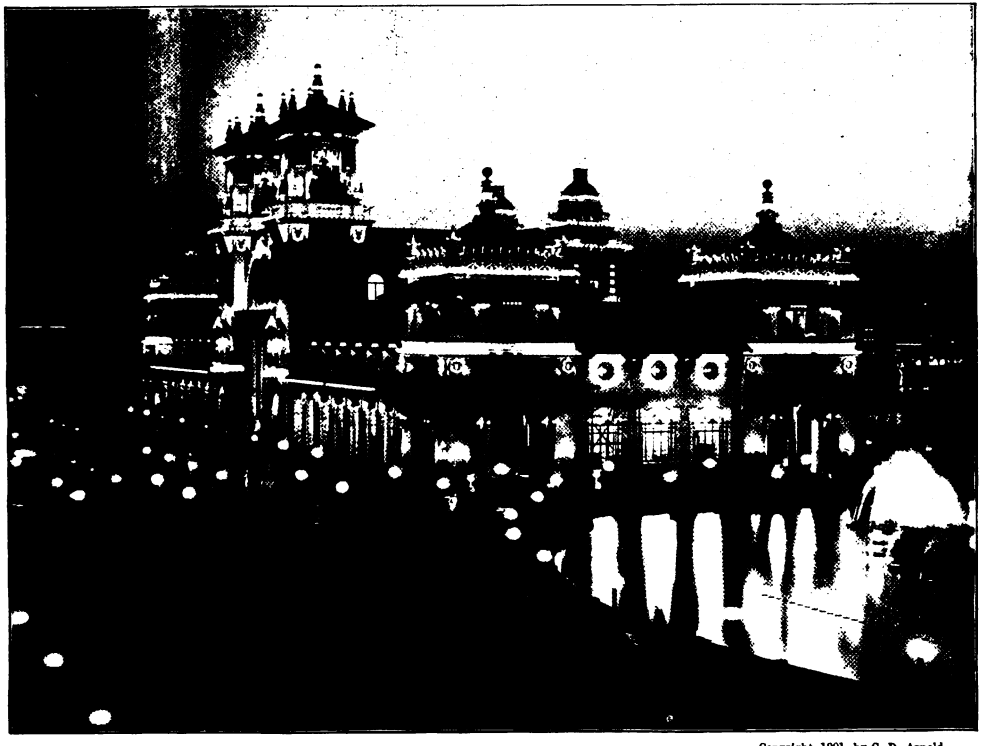
WOMAN'S BUILDING.—This is the headquarters of the Board of Women Managers, and is used for purposes of entertainment and as a resting place for women visitors. It was formerly the Country Club.

Copyright, 1901, by C. D. Arnold.

AGRICULTURE BUILDING FROM SOUTHWEST.—A section of the grand basin of the Electric Tower is seen to the left, and to the right the Sunken Garden separating the Agriculture Building from the Manufactures and Liberal Arts Building. The Agriculture Building is 300 x 150 feet. The architect is George F. Shepley, Boston.

Copyright, 1901, by C. D. Arnold.

MANUFACTURES AND LIBERAL ARTS BUILDING.—This building is of the same dimensions as the Machinery Building, 500 x 350 feet. In the center of the front, toward the Court of Cypresses on the south, is a dome 130 feet in height. The Architect is George F. Shepley.



Copyright, 1901, by C. D. Arnold.

ELECTRICITY BUILDING AT NIGHT.—The Electricity Building presents at night an appearance quite fantastic, when rows of incandescent lamps outline with a soft radiance its towers and pavilions, ornamented in the picturesque style of the Spanish Renaissance.

ON THE MIDWAY.—This is a typical afternoon scene on the Pan-American Midway. The street is thronged with pleasure-seekers listening to the "Barkers" for the various shows. Darkest Africa, Darkness and Dawn, and Streets of Mexico are seen to the right, with the Electric Tower in the distance.

Copyright, 1901, by C. D. Arnold.

TEMPLE OF MUSIC.—The architecture of the Temple of Music is most ornate, and its effectiveness is increased by the sculptural groups, by Isidore Konti, over the four pediments, and the elaborate color scheme. The architects of the Temple of Music are Esenwein & Johnson. It has a dome 180 feet high, and an organ which cost $15,000. Its seating capacity is 22,000.

Copyright, 1901, by C. D. Arnold.

STATUE OF GEN. SHERMAN.—This equestrian statue is a splendid piece of sculpture, and is by Augustus St. Gaudens. It stands in front of the Fine Arts Gallery. It was exhibited at the Paris Exposition of 1900, winning a grand prix for the sculptor, who was also made an officer of the Legion of Honor.

Copyright, 1901, by C. D. Arnold.

THE LUNCHEON HOUR AT ALT NURNBERG.— This is the German Village of the Exposition. Its architecture is most picturesque and it is a favorite resort for luncheon and dinner parties, which are rendered more enjoyable by the music of the German band and a troup of singers and yodlers.

Copyright, 1901, by C. D. Arnold.

BASE OF TOWER AT NIGHT.—The crowds like to watch the great basin of the Electric Tower at night and the water tumbling into it by cataract and cascade from the niche 70 feet high on the face of the tower. The whole scene is illuminated by colored lights.

Copyright, 1901, by C. D. Arnold.

IN THE PHILIPPINE VILLAGE.—It is worth going on a long journey just to see the Philippine Village at the Pan-American. In the houses of the village the native style of architecture is followed throughout. The roofs are thatched with nieper, as seen in the picture. Native customs are fully illustrated.

Copyright, 1901, by C. D. Arnold.

LINCOLN PARKWAY ENTRANCE.—This is the formal entrance to the Exposition grounds. On state occasions processions are admitted at this gateway. Stately columns give it an imposing appearance. The statues seen are copies of the figures of "Victory" for the Dewey arch, by Herbert Adams.

WEST WING OF ELECTRIC TOWER.—The colonnades of the Electric Tower, with their classic architectural forms, their niches and terminal pavilions, lend themselves readily to effective illumination. The figure seen in the south niche represents Lake Ontario, and is by Philip Martiny.

GONDOLAS ON GRAND CANAL.— One of the most enjoyable ways of spending an hour at the Exposition is to take a gondola or launch trip around the Grand Canal. Beautiful vistas come constantly into view. The scenes are picturesque beyond description.

Copyright, 1901, by C. D. Arnold.

A SCENE IN FAIR JAPAN.— This is one of the most picturesque resorts on the Pan-American Midway, and is typical of the land of the Mikado.

THE MIDWAY.—To the left is Bostock's Trained Wild Animal Show. A tower of Venice in America is seen to the right. The view is taken from in front of the Indian Congress, not far from the Elmwood Gate.

COURT OF FOUNTAINS.—The Court of Fountains is the central court of the Exposition. It is designed in the Louis XIV. style. Flower beds, vases and groups of statuary surround the grand basin of the court, and at its head is a balcony of elaborate design. Jets of water spurt from the basin, and floating lights arranged in effective patterns in its center form a notable feature.

FOUNTAIN OF ABUNDANCE AND MUSIC TEMPLE.—The Fountain of Abundance, in front of the Temple of Music, presents a most decorative appearance under electric rays. It is lighted by rows of lamps about the circumference of the fountain and also at the base of the group of dancing cherubs.

TRELLIS BETWEEN MACHINERY BUILDING AND MUSIC TEMPLE.—This separates the Court of Fountains from the Court of Lilies. It somewhat resembles the architectural treatment of the lake at the Parc Monceau, Paris.

ELECTRIC TOWER AND BUILDINGS OF MAIN COURT.—This is a comprehensive view of the Electric Tower and the buildings surrounding the Court of Fountains. The Esplanade in the foreground is usually thronged with people.

Copyright, 1901, by C. D. Arnold.

HORSE TAMER.—This is also called "Stallion and Groom." It is by Frederick G. Roth of New York. A powerful percheron stallion is being led out of the stable by a groom.

Copyright, 1901, by C. D. Arnold.

NEW YORK STATE BUILDING.—The New York State Building overlooks the North Bay of the Park Lake. It is a permanent building of Vermont marble, in the classic style of the order known as Greek Doric. It is 130 x 80 feet. The architect is George Cary. At the close of the Exposition it will become the home of the Buffalo Historical Society.

Copyright, 1901, by C. D. Arnold.

THE PROPYLÆA.—The north side of the Plaza is occupied by a colonnade which forms one of the most notable features of the Exposition. The colonnade is surmounted by a sort of pergola covered with vines and is flanked by two large archways through which the visitors enter from the Railway Station. The colonnade contains niches filled with statuary.

Copyright, 1901, by C. D. Arnold.

A COLONNADE.—This colonnade leads from the Machinery Building to the Temple of Music. The classic columns, the tropical plants and the statuary enhance the beauty of the surrounding buildings.

ELECTRIC TOWER FROM ESPLANADE.—This view of the Tower shows the basin of the Court of Fountains with the vertical jets rising from it and cooling the air in the Court as well as increasing the beauty of the scene. The garden surrounding the basin, with its vases and statuary, is exceedingly popular.

Copyright, 1901, by C. D. Arnold.

FAIR JAPAN AND GEISHA GIRLS.—Fair Japan is one of the most artistic and fascinating of the native villages on the Midway. It has a theater, where Japanese music is played and where beautiful dancing and acrobatic performances may be witnessed.

Copyright, 1901, by C. D. Arnold.

A GLIMPSE AT THE INDIAN CONGRESS.—There are forty-two tribes of North American Indians represented in the Indian Congress. Three of the most noted chiefs are seen in this group. To the extreme left is Chief Lone Elk, Sioux, and in the center is Chief Red Cloud, the fierce war chief of the Sioux, fiery orator and bitter enemy of the whites. To the right is Chief Hard Heart, another noted Sioux warrior.

VIEW ON THE PLAZA AT NIGHT.—The view takes in one of the archways of the Propylæa at the left, a tower of the Restaurant Building at the entrance to the Midway in the center, and to the right a Kiosk in the Plaza.

ELECTRIC TOWER SEEN THROUGH THE APPROACH.—The visitor enters the main court of the Exposition after passing through the Approach, the Fore Court and the Triumphal Causeway. The Approach is lined with stately columns and statuary.